**ASSESSMENT – UNWRAPPING POETRY**

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Formative Assessments:

* During each class period, the instructor will pause at various points for questions. As students work in groups, the teacher will walk around to offer more assistance.
* Poetic elements from previous classes will be incorporated into each lesson. For example, when students look at Langston Hughes poems for imagery, they will also be asked to scan them (a skill learned in the previous class).
* By monitoring group discussion during small group the instructor will be able to determine if students grasp the concepts and are able to do the activity.
* As the instructor moves to each small group, she will read the vocabulary definitions each student has written and assist if clarification is needed.
* The instructor will assess the how comfortable students are with the terminology during small group and class discussion and see who can identify terms that were defined and used in class.
* Group poems that are handed in will identify concepts students have grasped or those they need assistance understanding.
* Individual learning exercises and homework will clearly show if individual students understand the concepts presented in class. These exercises will also reinforce the lessons from previous classes.
* All handwritten poems need to be legibly and contain correct spelling. Dictionaries and peer assistance are available.

Summative Assessment: Students will demonstrate knowledge of the entire unit. They will write poems that incorporate various elements of poetry learned throughout the unit. We will divide the elements into sections, and the students will be required to use at least one element per section in their poems. (See page 4-5 of assessment for vocabulary worksheet) The students will peer edit their poems, and scan the second draft prior to handing them in. The students will have an opportunity to polish and proof their poems prior to typing them and putting them on the class wiki page. The poems will be compiled into a booklet for distribution with one copy kept in the classroom for future students to read and use as examples.

When: This assessment will take place on the last day of the unit.

Procedure:

1. Instructions for set up.

* Have the students take out pencils and pens and two pieces of paper and put their name, the date, and the class period on top of each page.
* They should take out their completed vocabulary worksheet. Each student will have one of these (see page 4-5 of assessment for an example)
* Remind the students that all handwritten poems must be legible and contain correct spelling. They may use the dictionary or ask other students if they are not sure how to spell something.
* Put “**UNWRAPPING A POEM: Day 6 Assignment explanation** on screen (see page 7 of lesson plan). Cover the page and uncover each step as you reach it.

1. Have the students close their eyes and recreate a significant memory or experience: a vacation at the beach, family activity, discussion with parent or friend, or socializing with friends at a party, etc. (3 minutes).
2. Have the students write 6 sentences. Five sentences will be about what the student saw, heard, tasted, touched, and smelled during their memory/experience. Please only use one sense per sentence. (E.g. for sight: I see green meadows; sound: I hear birds crying; taste: I taste fresh strawberries; touch: I feel the soft petals of flowers; smell: I smell wild roses.) The sixth sentence will be about an emotion they connect with the experience/memory. For example, I feel happy. (8-10 minutes)
3. Instruct the students to rewrite the sentences except they are to remove the words “I see.” I hear,” etc. and any punctuation. When they are done, all that should be left are the “skeleton” of their memory: “green meadows, birds crying, fresh strawberries, soft petals off flowers, wild roses, and happy. They are creating the “skeleton” of the poem they will be creating later on in the lesson. (2 minutes)
4. Put up a copy of the poems, *The Paintbrush* and *Valentine*, (see page 5 of assessment) onscreen. Point out the theme, rhyme scheme as well as the other literary devices we learned about in the unit. Discuss how the author incorporates these devices into the poem. This way help the students connect the idea that in this poem, color, sound, and words or objects mean something else—the paintbrush or the onion. (3-5 minutes)
5. Next the students will create a poem using their “skeleton” of the memory or experience as the base and descriptive words for the muscle and tendons. They will add literary devices to flesh out the poem. They should build their poem around one central idea or theme and they need to use a minimum of one literary device from each of the lessons EXCEPT LESSON ONE (see vocabulary worksheet). They can refer to their vocabulary sheet for the definitions and examples they developed through the unit. (15 minutes) \*\*\*Students may sit on the floor, at their desks, or sit in pairs during the creative process. They may use their peers for assistance in translation, definition/examples of terms, or peer review but not to write the poem for them.\*\*\*
6. Break for peer review: Students will pair up with one other person and share their poems. They should exchange poems look their partner’s poem and make sure they can read the poem (legible handwriting), identify skeleton words and literary devices, check spelling, and see if they understand the flow of thought. Each partner should give positive feedback and constructive criticism. (4-5 minutes)
7. Students should return to their creative spot, and work on completing the poems. (15 minutes)
8. When they have finished their poem, they should use scansion they learned in lesson two to mark the feet of their poem. (5 minutes)
9. Tell the students there will be time during the next class to proof and polish the poems. Everyone will also have an opportunity to illustrate their poetry page. Their poems will be typed and published into a class poetry book. One copy will remain in the class for future students to read.
10. As the students leave, they should staple the finished poem on top of the original draft and hand it to the instructor.

**Differentiation/Accommodation**

* Students who need additional explanation or time may turn in their assignment and return to the class during lunch, after school, or before school the next day. This will give them time to work on the poem and one on one help from the teacher.
* Students may sit anywhere in the class (on the floor, at their desks, in pairs) and move around during the creative process. They may also take a break to clear their head (get a drink of water, walk to the end of the hall and back) during the creative part of the assessment.
* There will be an opportunity to proof and polish the poem during the next class period
* Students may work in pairs and use each other for assistance in translation, definition and explanation of terms, and peer review.

Rubric for Grading:

To receive an **A**: The student's poem is legible, grammatically correct, and contains no spelling errors. The student has incorporated at least one element from each section and has demonstrated knowledge of each element's correct use. The poem includes all of the words created during the skeleton exercise (sight, sound, taste, touch, smell, and feeling) and has a unifying theme.

To receive a **B**: The student's poem is legible, generally grammatically correct, and contains few spelling errors. Student has incorporated at least one element from three of the sections and demonstrated knowledge of each element’s correct use. The poem includes all of the words created during the skeleton exercise (sight, sound, taste, touch, smell, and feeling) and is headed towards having a unifying theme.

To receive a **C**: The student's poem is legible and contains some grammatical and spelling errors. The student has incorporated at least one element from two or three of the sections and demonstrated they generally know how to use the elements. The poem includes most of the words created during the skeleton exercise (sight, sound, taste, touch, smell, and feeling)

To receive a **D**: The student's poem contains is only partially legible and contains many grammatical and spelling errors. The student has incorporated two or three elements from the vocabulary worksheet but not from all of the sections. The poem does not include most of the words created during the skeleton exercise (sight, sound, taste, touch, smell, and feeling).

To receive an **F**: The poem is mostly illegible, contains many grammatical and spelling errors, and contains two or less elements from the vocabulary worksheet. The poem does not include many of the words created during the skeleton exercise (sight, sound, taste, touch, smell, and feeling).

“Unwrapping Poetry” Vocabulary Worksheet

Over the next unit, you will be learning poetry vocabulary. During and after each lesson, create definitions for these terms based on information you have gathered in class.

**Lesson 1: Unwrapping a Poem**

Poem

Form

Literary Devices:

**Lesson 2: Scansion:**

Foot

Meter

(Monometer, Dimeter, Trimeter, Tetrameter, Pentameter, Hexameter, Heptameter)

Iamb

Trochee

Dactyl

Anapest

Pyrrhic

Spondee

**Lesson 3: Comparisons**

Metaphor

Simile

**Lesson 4: Imagery**

Imagery

Symbolism

**Lesson 5: Rhythm**

Rhyme

Rhyme scheme

Enjambment

Villanelle

Shakespearean/Petrarchan Sonnet

Couplet,

Tercet

Quatrain

# The Paintbrush

I keep my paint brush with me  
Wherever I may go,  
In case I need to cover up  
So the real me doesn’t show.  
I’m so afraid to show you me,  
Afraid of what you’ll do – that  
You might laugh or say mean things.  
I’m afraid I might lose you.  
  
I’d like to remove all my paint coats  
To show you the real, true me,  
But I want you to try and understand,  
I need you to accept what you see.  
So if you’ll be patient and close your eyes,  
I’ll strip off all my coats real slow.  
Please understand how much it hurts  
To let the real me show.  
  
Now my coats are all stripped off.  
I feel naked, bare and cold,  
And if you still love Me with all that you see,  
You are my friend, pure as gold.  
  
I need to save my paint brush, though,  
And hold it in my hand,  
I want to keep it handy  
In case somebody doesn’t understand.  
So please protect me, my dear friend  
And thanks for loving me true,  
But please let me keep my paint brush with me  
Until I love me, to

**Valentine**

**by Carol Ann Duffy**

Not a red rose or a satin heart.  
  
I give you an onion.  
It is a moon wrapped in brown paper.  
It promises light  
like the careful undressing of love.  
  
Here.   
It will blind you with tears   
like a lover.  
It will make your reflection  
a wobbling photo of grief.  
  
I am trying to be truthful.  
  
Not a cute card or a kissogram.  
  
I give you an onion.  
Its fierce kiss will stay on your lips,  
possessive and faithful  
as we are,  
for as long as we are.  
  
Take it.  
Its platinum loops shrink to a wedding-ring,  
if you like.  
  
Lethal.  
Its scent will cling to your fingers,  
cling to your knife.

**UNWRAPPING A POEM: Day 6 Assignment explanation**

WHAT YOU NEED: two pieces of paper with your name on top, vocabulary worksheet pencil/pen and your imagination.

WHAT DO YOU DO?

1. Close your eyes and think about a memory.
2. Write 6 sentences about the memory. One for each of the five senses (sight, sound, taste, touch, and smell) and one for emotions (what did you feel.) Example: I see green meadows; I hear birds crying; I taste fresh strawberries; I feel the soft petals of flowers; I smell wild roses and I feel happy.)
3. Take away the words “I see, I hear, I smell etc.) and any punctuation until you only have the skeleton words left. Example: green meadow, birds crying, fresh strawberries, soft petals of flowers, wild roses, and happy.

FOR THE NEXT PART YOU MAY SIT ANYWHERE.

1. Create a poem using the skeleton words as the foundation. Add descriptive words and use one literary device from **EACH** of the lessons **EXCEPT LESSON 1**. Look at your vocabulary worksheets for definitions and examples.
2. Break for peer review. Share poems. Make sure you can read the poem (legible handwriting), identify skeleton words and literary devices, check spelling, and see if you understand the flow of thought. Give your partner positive feedback and constructive criticism.
3. Return to individual writing until class is ended.
4. IF you have not finished, you may come in during lunch, after school, or before school tomorrow (or the next class day).
5. The next class period we will polish the poems and work on illustrations for the class book.